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No 8079 a 212

McLean Hospital
Art Room
June-October, 1897.

8049a 212

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McLean Hospital
Art Room
June-October, 1897.

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CITY OF BOSTON

Miss Lucy H. Smith,

Sept. 15, 1897.

The exhibition on the Art-room walls, chiefly of pictures loaned for the summer, has two objects. The one is to give pleasure during its brief stay at the Hospital. The other is to introduce to the residents here a collection of photographs which is to be a permanent feature of the Hospital life. At present the collection is so small, so incomplete as to any single subject, not to say school of Art, that it might not attract the interest, even the notice, of the unaided eye. The needed help we have tried to give by choosing for the walls and for the collection subjects which should illustrate each other. Take, for example, the cast of one of the della Robbia *bambini, North Room, No. 4. The catalogue refers to a photograph giving in miniature the full set on the façade of the Children's Hospital in Florence and to seven photographs giving single examples in larger size. This system of reference can be applied only in a limited way to pictures secured by loan, from many sources, in the first weeks of the plan's development.*

It is hoped, however, that from year to year, additions will be made until the collection shall include attractive photographs representative of the masterpieces in Painting, Sculpture and Architecture.

The word "attractive" will suggest that the aim of the collection is recreation. Brief analyses of the pictures, with illuminating sentences from various interpreters, will be prepared in the form of a card catalogue. But as the

student's interest in pictures, if aroused, might prove recreative in a peculiar and most valuable sense, references may be added to good works of Art-history and criticism which we may gradually secure for the Hospital.

It is hoped that, eventually, the collection of photographs will be sufficiently large and well-catalogued to allow the residents to draw them, as in the case of library books, to be retained in the rooms for a limited period.

The number of permanent framed pictures will be slowly increased, and loans will be secured from time to time.

It is earnestly requested that, from the outset, all the residents at the Hospital will give their help by suggesting such new pictures as they would like to find in the Art room. The plan will develop in a far more interesting and effective way if the collection can thus be made an expression of the thought and preference of those for whose pleasure it is arranged. Any suggestion, either from residents or visitors, as to choice of pictures or general method, will be cordially considered and will be acted upon whenever possible.

In the beauty of outward surroundings on this hill-top, the ministry of Nature is manifest, even if, in suffering, one can not always realize it. Often—certainly in times of heat or cold or storm, when Nature's power of helpfulness is suspended—it is hoped that within, after some simple fashion, Art may minister charm and serenity.

NOTE.

In addition to the printed catalogues, there will be found in each room a larger, written catalogue, containing suggestions upon some of the pictures from art critics and other essayists, as well as a list of artists represented, with a few historical and biographical notes.

NORTH ROOM.

1 WINGED FIGURE.

ABBOTT H. THAYER.

2 THE GOLDEN STAIRS.

SIR EDWARD BURNE-JONES.

Photograph from the original painting.

For other reproductions of Burne-Jones's work, see the South Room; and Collection A. 17; 18, a.-d.: B. 81.

For a study of his work, see The Portfolio, November and December, 1885.

3 MADONNA AND CHILD, WITH ANGELS.

PERUGINO.

Photograph from the original painting now in Paris, at the Louvre. See Collection A. 41-44; and *Raphael, Sa Vie, Son Œuvre et Son Temps*, p. 52, for portrait of Perugino.

4 BAMBINO.

ANDREA DELLA ROBBIA.

Cast of one of the medallions on the façade of the Children's Hospital, Florence.

For a photograph of the full set, see Collection A. 58. For photographs of single examples in larger size, see A. 58, a.-g. For other *della Robbia* work, see A. 54-60: B. 101, 102.

5 MADONNA AND CHILD, WITH ANGELS.

SANDRO BOTTICELLI.

Photograph from the original painting now in London, at the National Gallery. See South Room. Also Collection A. 9-15: B. 77-80, c.

6 MADONNA AND CHILD.

RAPHAEL.

Photograph from the *Granduca* Madonna, Pitti Gallery, Florence. See South Room, 10. Also, see Collection A. 51, 52: and *Raphael, Sa Vie, Son Œuvre et Son Temps*, by Eugène Muntz—illustrated.

7 THE BLESSED VIRGIN RECEIVING THE MESSAGE.

BUONFIGLI.

Copy of a detail from *The Annunciation* in the Academy, Perugia. For treatment of the same subject by other artists, see Collection A. 11, 62, 66: B. 88, 102.

8 HEAD OF THE MADONNA.

FIORENZO DI LORENZO.

Copy of a detail from *The Adoration of the Magi*, in the Academy, Perugia. For a photograph of the whole, see Collection B. 97.

9 A PALACE ON THE GRAND CANAL, VENICE.

Solar enlargement of a photograph.

10 GENERAL GATTAMELATA.

DONATELLO.

Solar enlargement of a Photograph. The original statue in bronze is in front of the Basilica of St. Antony in Padua.

11 A PALACE ON THE GRAND CANAL, VENICE.

Solar enlargement of a photograph.

12 COLUMNS OF THE TEMPLE OF JUPITER.

Photograph from ruins in the Roman Forum.

13 CHERUBS PLAYING ON TAMBOURINES.

DONATELLO.

Cast of a pulpit panel on the exterior of the Cathedral, in Prato, near Florence.

For photographs of marble panels somewhat similar, designed by the same artist for an organ balustrade in the Duomo, Florence, see Collection A. 27, a.-f.

14 CHERUBS DANCING.

DONATELLO.

Cast of a pulpit panel. See 13, above.

15 CHERUB PLAYING ON VIOLIN.

DONATELLO.

Cast of a panel from San Antonio Altar, Padua. Original in bronze.

16 TWO CHERUBS SINGING FROM A BOOK.

DONATELLO.

Cast of an Altar panel. See 15, above. For photographs of all the panels of this altar, see Collection A. 111, a.-f.

17 LANDSCAPE.

COROT.

Photograph from an original painting now in the (Louvre?) See South Room 18, and references.

18 VENUS OF MELOS.

Cast of the head and shoulders, of the original size.

SOUTH ROOM.

1 THE VIRGIN AND CHILD, AND SAINT JOHN.

BOTTICELLI.

Photograph of a painting now in the National Gallery, London, acquired within two years. See North Room, 5, with references.

2 MADONNA AND CHILD, WITH ANGELS.

FILIPPINO LIPPI.

Photograph from the original painting in the Pitti Gallery, Florence. For photographs of details from this picture, see Collection B. 96, a., b.

For photographs of other work by the same artist, see 7, below, and references.

3 THE ADORATION OF THE MAGI.

SIR EDWARD BURNE-JONES.

Photograph from a piece of tapestry that occupies one end of the choir of Keble College Chapel, Oxford. It was designed by Burne-Jones and wrought in the Morris looms. It is also known under the title, *The Star of Bethlehem.*

For other work by the same artist, see 4 and 5, below. Also, North Room, 2, with references.

4 PYGMALION AND THE IMAGE.

SIR EDWARD BURNE-JONES.

Photographs from a series of four paintings, entitled successively

The Heart Desires.
The Hand Refrains.
The Godhead Fires.
The Soul Attains.

See North Room, 2, with references.

5 THE DELPHIC SIBYL.

SIR EDWARD BURNE-JONES.

Photograph from the original painting. See North Room, 2, with references.

6 THE MADONNA, THE CHILD JESUS WITH THE LAMB, AND SAINT JOHN.

BERNARDINO LUINI.

Photograph from a fresco in a chapel of a little church at Lugano, a village on one of Italy's northern lakes. See Collection A. 34-36: B. 98.

7 ANGEL HEAD.

FILIPPINO LIPPI.

Photograph of a detail from a painting in the Badia, Florence.

For the whole, entitled, *The Appearance of the Blessed Virgin to St. Bernard*, see Collection B. 95: for another detail, B. 95, a. See also 2, above.

8 "UNTIL THE DAY BREAK AND THE SHADOWS FLEE AWAY."

SOLOMON F. SOLOMON.

Photograph from a sketch.

9 ANGELS RECEIVING SAINTS INTO PARADISE.

FRA ANGELICO.

Photograph of a detail. For a study of the whole, see Collection *The Portfolio*, December, 1885, an article on *The Influence of the Mendicant Orders.*

For photographs of other work by the same artist, see Collection A. 2, 3: B. 70-72.

10 MADONNA AND CHILD.

RAPHAEL.

Photograph from the central figures of the Sistine Madonna, now in the Dresden Gallery.

For a reproduction of the whole, see *Raphael, Sa Vie, Son Œuvre et Son Temps*, page 534. See also North Room, 6, with references.

11 SPRING.

EDWIN HOWLAND BLASHFIELD.

Copley print of a sketch.

12 LOVE AND DEATH.

GEORGE FREDERICK WATTS.

Photograph from the original painting which the artist has promised to bequeath to America, it is said.

See Collection A. 67.

13 THE TRIUMPH OF THE INNOCENTS.

WILLIAM HOLMAN HUNT.

Photogravure of a painting in the Liverpool Gallery.

For a study of this picture, see The Portfolio, April, 1885. See also, Collection B. 94.

For other treatment of the same general theme, compare Dürer's *Flight into Egypt*, Portfolio II: also, James Stothert's French and Spanish Painters, page 241.

14 THE CONCERT.

GIORGIONE.

Photograph from the original painting in the Pitti Gallery, Florence.

15 SIR THOMAS ELIOTT.

HOLBEIN.

Reproduction of one of the collection of crayon drawings, most of them studies for pictures, now in the Library of Windsor Palace.

For reproductions of the work of Holbein's father, see Collection *Hans Holbein's des Aelteren Silberstift-Zeichnungen*—portfolios.

16 HEAD OF AN UNKNOWN MAN.

HOLBEIN.

Reproduction of one of the Windsor Library crayons. See 15, above.

17 LANDSCAPE WITH COWS.

H. SCHOOTON.

18 LANDSCAPE.

COROT.

Photograph from the original painting at the Louvre. See North Room, 17: and Collection A. 24, 25.

19 PORT OF BODOË, NORWAY.

ADELSTEEN NORMANN.

Photograph from the original painting.

20 THE POOL.

JOURDAIN.

Water-color.

21 COMING IN WITH THE TIDE, NANTUCKET.

MISS M. VAN PELT.

Water-color.

22 THE SILENT RIVER.

CHARLES DAVIS.

23 PORTRAIT.

R. W. VONNOH.

Photograph of the first donor to the collection, from a painting done in 1887.

HALL.

1 THE COURT OF LIONS.
Solar enlargement of a photograph.

2 A PALACE ON THE GRAND CANAL, VENICE.
Solar enlargement of a photograph.

3 THE GREAT WHITE HORSE.
ALBRECHT DÜRER.
Solar enlargement. The original an engraving on wood. See Collection, Dürer's *Holzschnitt-Werk*, a portfolio, Also, three other portfolios of reproductions of his work in etchings and wood-cuts.

4 THE LITTLE WHITE HORSE.
ALBRECHT DÜRER.
See 3, above.

5 THE RIALTO.
Solar enlargement of a photograph.

6 A SEA VIEW. CAPE ANN.
GEORGE HARVEY.
Water-color.

McLean Hospital
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May, 1897.

A year ago the first pictures were hung in the Art-room. At the outset it was questioned whether the walls could be made attractive with the few loans available.

To-day, a summer arrangement of four times the original number of pictures and casts is completed, and this catalogue prepared, with suggestion and active help from many of the patients, and with the assurance that the plan has friends outside who will not let it fail for lack of support.

To these friends we wish to offer most heart-felt thanks for the comfort and delight which their kindness has given us through the past year.

It should, perhaps, be explained that the Art-room, so-called, is but one feature of the women's gymnasium building, which is the centre of various recreative activities, and which contains the studio proper and other rooms, hung with pictures. Up to this time the Art-room has not been accessible, except on rare occasions, to patients from the men's wing of the Hospital; but now arrangements have been made by which it is opened to them on appointed days.

A large proportion of those for whom the Art-room was first planned have enjoyed the new privilege. Their expression of pleasure, by letter, in conversation, and through signs as distinct, if less voluntary, has been most encouraging. A group, accustomed to read together, have turned their attention for a time to the history of Art. The drawing-classes,

established some years ago, have felt a helpful stimulus. The pictures and casts in the Art-room furnish interesting subjects to study and copy.

On the afternoon of March second, a reception was held which may be said to mark the formal, though entirely simple and spontaneous, introduction of the beautiful in Art as a remedial ministrant. But at any time, as in the past, we shall be glad to receive our friends and to show them the gymnasium building.

This catalogue will be found to contain a list of contributors to the Art-room, including those represented not only in the present exhibition but also in earlier arrangements and in the permanent collection.

It may be added that suitable gifts and loans for the walls, and also Art books and unframed photographs, are always most acceptable. But perhaps in no way can the ideal for the Art-room be more speedily realized than through gifts of money. Photographs, carefully chosen with a view to their helpful attractiveness under special conditions, can thus be added to the case-collection, until, as is greatly desired, our Art library may become available for circulation.

June 1, 1898.

NOTE.

A written catalogue, to be found in the Art-room, contains suggestions upon some of the pictures from art critics and other essayists, as well as a list of artists represented, with a few historical and biographical notes.

Oils.

BUONFIGLI, BENEDETTO.

1 THE BLESSED VIRGIN RECEIVING THE MESSAGE.

Copy of a detail from *The Annunciation*, in the Academy, Perugia. For study of the same subject as treated by other artists, see case-collection, Botticelli, Carpaccio and Vivarini, Luca della Robbia.

CHADWICK, EMMA LOWSTADT.

*2 THE FISHERMEN'S RETURN.

3 PORTRAIT OF A BABY.

4 THE WATER-LILY MAIDEN.

CHAPMAN, CARLTON T.

5 MOONLIGHT ON THE COAST OF MASSACHUSETTS.

CONANT, LUCY S.

6 CORN-FIELD.

7 LANDSCAPE.

CRANCH, CHRISTOPHER P.

8 PINE WOODS.

CURTIS, ALICE MARIAN.

9 OVER THE REEF.

10 GLOUCESTER HARBOR.

11 NEWCASTLE LIGHT.

12 THE PISCATAQUA RIVER.

13 EARLY SPRING.

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* *Gifts.*

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DAVIS, CHARLES H.

14 AFTERGLOW.

15 THE SILENT RIVER.

FERRARIS, ARTHUR.

16 A STREET IN CAIRO.
Paris, 1892.

FIORENZO DI LORENZO.

17 MADONNA.
Copy of a detail from *The Adoration of the Magi*, in the Academy, Perugia. For a photograph of the whole, see case-collection.

FULLER, GEORGE.

18 THE QUADROON.
1880.

19 MAIDENHOOD.
1881.

20 PORTRAIT OF A MAIDEN.
1882.
See *George Fuller's Life and Works.*

GUIDO RENI.

21 ECCE HOMO.
Purchased by Washington Allston in London [c. 1810], and at that time attributed to Guido Reni.

HALLOWELL, MAY.

22 A FAUN.

HUNT, WILLIAM MORRIS.

23 LANDSCAPE.
See *Records of William Morris Hunt;* and Hunt's *Talks on Art.*

KRIEGHOFF, C.

24 CANADIAN FOREST SCENE.

MOREAU, ADRIEN.

25 GOING TO THE FÊTE.

MURILLO, BARTOLOMÉ ESTÉBAN.

26 THE MELON EATERS.
Copy of the original painting at the Pinakothek, Munich.

27 THE DICE-PLAYERS.
Copy of the original painting at the Pinakothek, Munich. See Photographs, Etchings, Etc., nos. 26, 27, 28, 29, 30; also *Velasquez and Murillo*, C. B. Curtis; also, case-collection.

NICKOLS, B. W.

28 PORTRAIT OF A KITTEN.

NOURSE, ELIZABETH.

29 ANGEL PLAYING UPON A MANDOLIN.
Oils on cloth. The drawing (but not the color) after a detail of Carpaccio's *Presentation in the Temple*, at the Academy, Venice.

30 A LITTLE PEASANT GIRL.

OSTADE, ADRIAN VAN.

31 CARD PLAYERS.
A characteristic interior. On wood.

PEIRCE, H. WINTHROP.

32 A FRENCH CHÂTEAU. SUNRISE.

PERRIER, E. SANCHEZ.

33 A GRAY MORNING.

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WINGED FIGURE. — THAYER.

PICKNELL, WILLIAM L.

34 VEILED SUNSHINE.

ROBINSON, THEODORE.

35 AN INTERIOR. KINDLING THE FIRE.
See *Modern French Masters*, p. 116.

SCHOOTON, H.

*36 LANDSCAPE, WITH CATTLE.

STAIGG, RICHARD.

37 PORTRAIT OF A LITTLE GIRL.

THAYER, ABBOTT HENDERSON.

38 WINGED FIGURE.
The half-tone, on opposite page, is from this painting.

TILTON, JOHN ROLLIN.

39 MURANO.

WOODBURY, CHARLES HERBERT.

40 IN THE MOUNTAINS.
41 CHURCH AT KATWIJK-AAN-ZEE.
42 A DUTCH CANAL.
43 A DUTCH MUSICIAN.
44 DUTCH FISHERMEN.

ARTISTS UNKNOWN.

45 SAINT JOHN THE BAPTIST IN BOYHOOD.
Attributed to the sixteenth century, Italy.
46 PORTRAIT OF A GERMAN MAIDEN.
On wood.
47 ENGLISH LANDSCAPE.
48 DONKEY BOY IN THE ORIENT.

Water Colors and Pastels.

BARTHOLOMEW, W. N.

1 ATHENS BROOK, GRAFTON, VERMONT.
2 SHORE AT ANNISQUAM, MASSACHUSETTS.
*3 PATH THROUGH BIRCHES, GRAFTON, VERMONT.

COPELAND, CHARLES.

4 MT. MEGUNTICOOK, NEAR CAMDEN, MAINE.
View from the old powder-mill.
5 SUMMER AFTERNOON.

DAVIS, HELEN M. HINDS.

6 SKETCH OF A BABY.
Pastel.

HALLOWELL, MAY.

7 A LITTLE WAIF.
Pastel.
8 PORTRAIT OF A YOUNG GIRL.
Pastel.

HARVEY, GEORGE W.

9 LOW TIDE, NORTH SHORE, MASSACHUSETTS.

HOWES, EDITH M.

10 BOSTON COMMON IN WINTER.

JOURDAIN.

11 THE POOL.

MANN, EMILY PERCY.

12 A SHELTERED COVE, COAST OF MAINE.
13 CHRYSANTHEMUMS. DECORATIVE PANEL.
14 ROCKS AND SURF, COAST OF MAINE.

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RAND, MARGARET A.

15 JAR OF NASTURTIUMS.

TALBOT, HENRY S.

16 A SUMMER MORNING ON THE SHORE.

WALLEY, ABBIE.

17 JOSIAH RIVER, OGUNQUIT, MAINE.

WOODBURY, MARCIA OAKES.

18 JANNETJE.

19 A LITTLE PEASANT.

VERVLOET.

20 PORTA SAN GIORGIO, FLORENCE.
For Saint George, see Mrs. Jameson's *Sacred and Legendary Art*.

Photographs, Etchings, Etc.

ANGELICO, FRA GIOVANNI.

*1 CHRIST AND THE DISCIPLES AT EMMAUS.
From the fresco in the convent of San Marco, Florence. Drawn by Signor Costantini, chromo-lithographed by Wilhelm Greve, Berlin. Arundel Society, 1891. For a study of Fra Angelico's work see *The Portfolio*, article on *The Influence of the Mendicant Orders*.

ANDREA DEL SARTO.

2 ST. JOHN THE BAPTIST IN BOYHOOD.
Photograph from a painting in the Pitti gallery, Florence. See case-collection.

BARTOLOMMEO, FRA.

3 *a* CHRIST AND THE DISCIPLES AT EMMAUS.
b CORONATION OF THE VIRGIN. FRA ANGELICO.
c CHRIST AND THE DISCIPLES AT EMMAUS. FRA ANGELICO.
Photographs from frescoes at San Marco, Florence. See case-collection, Fra Bartolommeo, Fra Angelico.

BLASHFIELD, EDWIN HOWLAND.

4 SPRINGTIME.
Copley print. The original drawing, in the possession of the artist, is in crayon, lead pencil and white chalk, on gray paper.
For a sketch of Blashfield's life and work, see *Modern French Masters*, p. 57. See also Vasari's *Lives of the Painters*, edited by Blashfield.

BOTTICELLI.

*5 MADONNA AND CHILD, WITH ANGELS.
Photograph from the original painting now in the National Gallery, London.

*6 THE VIRGIN AND CHILD, AND SAINT JOHN.
Photograph of a painting now in the National Gallery, London, acquired within three years.
See case-collection.

BRONZINO. [Agnolo di Cosimo Allori.]

*7 PORTRAIT OF A YOUNG VIOLINIST.
Braun photograph from the original in Madrid.

BURNE-JONES, SIR EDWARD.

8 THE GOLDEN STAIRS.
Photograph from the original painting. For a study of the artist's work, including description of this painting, see *The Portfolio*.

9 PYGMALION AND THE IMAGE.
Photographs from a series of four paintings, entitled :

a The heart desires.
b The hand refrains.
c The godhead fires.
d The soul attains.
See case-collection.

CHAIGNEAU.

10 THE ROAD HOMEWARD AT TWILIGHT.
Etching.

CORREGGIO, ANTONIO ALLEGRI DA.

11 THE HOLY NIGHT.
Photograph from the original painting in the Dresden gallery, *The Adoration of the Shepherds*, commonly called *Correggio's Holy Night*.
See case-collection.

DONATELLO.

*12 GENERAL GATTAMELATA.
Solar enlargement of a photograph. The original statue in bronze is in front of the basilica of San Antonio in Padua.

DÜRER, ALBRECHT.

13 SAINT JEROME IN HIS CELL.
Original etching.
See four portfolios of reproductions of Dürer's work.
See *Sacred and Legendary Art*, vol. 1., p. 286.

*14 THE GREAT WHITE HORSE.
Solar enlargement. The original an engraving on wood.
See Dürer portfolios.

*15 THE LITTLE WHITE HORSE.
See above.

FULLER, GEORGE.

16 WINIFRED DYSART.
An etching by Closson after the original painting [1881], privately owned.
See Oils, nos. 18, 19, 20.

HAIG.

*17 CHOIR OF DURHAM CATHEDRAL.
Photogravure from the original etching.

HOFFMANN, HEINRICH.

18 CHRIST DISPUTING WITH THE DOCTORS.
Photograph from the original painting in the Dresden gallery.
See *The Schools of Modern Art in Germany*.

HOLBEIN, HANS, THE YOUNGER.

19 SIR THOMAS ELIOTT.
Reproduction of one of the collection of crayon drawings, most of them studies for pictures, now in the library of Windsor palace.

20 PORTRAIT OF AN UNKNOWN MAN.
Reproduction of one of the Windsor library crayons. For reproductions of the work of Holbein's father, see portfolios, *Hans Holbein's des Aelteren Silberstift-Zeichnungen*.

ITTENBACH, FRANZ.

21 THE BOY CHRIST.
Photograph from an original now in Bonn, in private possession.

JACOPO d'AVANZO.

*22 SAINT LUCY BEFORE HER JUDGES.
From the basilica of San Antonio, Padua. Arundel print. See *Sacred and Legendary Art*, vol. I., p. 233; vol. II., pp. 402, 654.

LUINI, BERNARDINO.

*23 THE HOLY FAMILY.
Braun photograph from the original in Madrid. See case-collection.

MACOMBER, MARY L.

*24 INSTRUMENT OF MANY STRINGS.
Platinum print of the original painting now on exhibition at the gallery of J. Eastman Chase, Boston.

MÜLLER, KARL.

25 THE HOLY FAMILY.
Photograph. The original monochrome, executed with a lead pencil, is in the Metropolitan Museum, New York.

MURILLO, BARTOLOMÉ ESTÉBAN.

*26 THE IMMACULATE CONCEPTION.

*27 THE ADORATION OF THE SHEPHERDS.

*28 REBECCA AND ELIEZER.
See Genesis xxiv.

*29 THE HOLY FAMILY, WITH THE BIRD.

*30 THE VIRGIN AND SAINT ANNA.
Braun photographs from the originals in Madrid. See Oils, nos. 26 and 27; also, *Velasquez and Murillo*, C. B. Curtis; also, case-collection.

PERUGINO. [Pietro Vannucci.]

*31 CHRIST'S CHARGE TO SAINT PETER.
From the fresco in the Sistine chapel at Rome. Drawn by Signor Fattorini, chromolithographed by Storch and Kramer, under the direction of Prof. L. Gruner. Arundel Society, 1877.
See case-collection, Botticelli's *Moses before the Bush;* also, Perugino.

PINTURICCHIO.

*32 VIRGIN IN GLORY, WITH TWO SAINTS.
Altar piece by Pinturicchio, at Monte Oliveto. Arundel Society, 1880.

PIRANESI.

33 RUINS OF THE COLOSSEUM.
Original etching, c. 1760.

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PRAXITELES.

34 HERMES.
Photograph from the original statue. See Casts, no. 6.

PUVIS DE CHAVANNES.

35 ASTRONOMY.
Copley print of a panel in the series of mural decorations for the grand staircase hall, Boston Public Library.
See Portfolios, *Grands Peintres, Partie* VII.; *Modern French Masters*, p. 17; catalogue of the Copley prints.

RAPHAEL SANZIO.

*36 THE MADONNA OF THE LANDSCAPE.
Engraving of a painting in private possession, London.

37 MADONNA AND CHILD.
Photograph from the central figures of the Sistine Madonna, Dresden gallery.
For a reproduction of the whole, see *Raphael, sa Vie, son Œuvre et son Temps*, p. 534.

38 MADONNA AND CHILD.
Photograph from the *Granduca* Madonna, Pitti gallery, Florence.
See case-collection, Raphael.

REMBRANDT VAN RYN.

39 PORTRAIT OF REMBRANDT'S MOTHER.
Photograph from the original painting, Vienna.

*40 PORTRAIT OF REMBRANDT.
Photograph from the original painting in the Hague gallery.

ROSSETTI, DANTE GABRIEL.

41 DANTE'S DREAM.

Photograph from the original painting [1870], Liverpool gallery. The subject is suggested by a part of a sonnet in which Dante gives this episode in his dream: —

"Then Love said, 'Now shall all things be made clear:
"Come and behold our lady where she lies.'
"These 'wildering phantasies
"Then carried me to see my lady dead.
"Even as I there was led,
"Her ladies with a veil were covering her;
"And with her was such very humbleness
"That she appeared to say, 'I am at peace.'"

La Vita Nuova.

See case-collection.

IL ROSSO, or, ROSSO DE' ROSSI.

42 ANGEL PLAYING THE LUTE.

Photograph from the original in the Uffizi gallery, Florence.

VAN DYCK, SIR ANTHONY.

*43 EQUESTRIAN PORTRAIT OF FRANCISCO DE MONCADA.

Engraving of a painting now in private possession. See *Van Dyck et ses Élèves.*

*44 VAN DYCK AND THE COUNT OF BRISTOL.

Braun photograph from the original in Madrid. See case-collection.

VEDDER, ELIHU.

45 LAZARUS.

Copley print of a painting, privately owned, representing Lazarus new-risen from the tomb, at the moment described in St. John, IX., 43, 44. For a further account, see catalogue of Copley prints.

VELASQUEZ, DIEGO RODRIGUEZ DE SILVA.

*46 SAINT ANTHONY VISITING SAINT PAUL THE HERMIT.

*47 PORTRAIT OF AN AGED WOMAN.

*48 PORTRAIT OF THE PRINCE, DON BALTHAZAR-CHARLES, AT THE AGE OF SIX YEARS.

*49 EQUESTRIAN PORTRAIT OF THE PRINCE, DON BALTHAZAR-CHARLES.

Braun photographs from the original paintings at Madrid. See *Velasquez and Murillo,* C. B. Curtis.

VONNOH, R. W.

*50 PORTRAIT.

Photograph from an oil-portrait [1887] of the first donor to the Art-room.

Lucy A. Kilham, 1818–1897.

WATTS, GEORGE FREDERICK.

51 DEATH CROWNING INNOCENCE.

Photograph from the original painting.

52 LOVE AND DEATH.

Photograph from the original painting, which it is said that the artist has promised to bequeath to America.

53 SIR GALAHAD.

Photograph from the original painting [1862], owned by Alexander Henderson, Esq., England. Some years ago, Watts announced his purpose to work henceforth for the nation, not for private individuals.

See case-collection.

WOODBURY, CHARLES HERBERT.

54 SIENA, ITALY.
Pencil drawing.

ARCHITECTURAL AND LANDSCAPE PHOTOGRAPHS.

*55 THE ALHAMBRA. THE COURT OF LIONS.
Solar enlargement of a photograph.

56 NIAGARA.
Photograph from the Canadian side.

57 NIAGARA.
Photograph from the American side.

58 PRICE CAÑON, UTAH.
North Portal of Castle Gate.

*59 VENICE. PALACES ON THE GRAND CANAL.
Three solar enlargements from photographs.

*60 VENICE. THE RIALTO.
Solar enlargement of a photograph.

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* Casts.

DONATELLO.

1 CHERUBS PLAYING ON TAMBOURINES.
Cast of a pulpit panel on the exterior of the cathedral, in Prato, near Florence.
For photographs of the pulpit and of marble panels somewhat similar, designed by the same artist for an organ balustrade in the Duomo, Florence, see case-collection.

2 CHERUBS DANCING.
Cast of a pulpit panel. See 1, above.

3 CHERUB PLAYING ON VIOLIN.
Cast of a panel from San Antonio altar, Padua. Original in bronze. For photographs of all the panels of this altar, see case-collection.

4 TWO CHERUBS SINGING FROM A BOOK.
Cast of an altar panel. See 3, above.

DELLA ROBBIA, ANDREA.

5 BAMBINO.
Cast of one of the medallions on the façade of the Children's Hospital. Florence.
For photographs of the whole series, and of other *della Robbia* work, see case-collection.

6 THE HERMES OF PRAXITELES.
This cast, and the six following, are busts of the original size. Their historic order, according to the latest authorities, is here given.
The Hermes of Praxiteles, or the Olympian Hermes, of Parian marble, was found in 1877, by German excavators, in the ruins of the temple of Hera, at Olympia. It is now in the museum

at Olympia. The statue originally represented Hermes bearing on his left arm the infant Dionysos, sent by Zeus to be nursed by the Nymphs.

"This is the only case in which we possess to-day an indisputable original straight from the hand of one of the greatest masters of antiquity."

See *History of Ancient Art*, Winckelmann, vol. IV., pp. 216-218.

7 THE VENUS OF MELOS.

The original statue, of Parian marble, was found in 1820, on the island of Melos, and is now at the Louvre.

The style of this statue, recalling to a remarkable degree the purity and grandeur of the days of master-sculpture, makes it well-nigh impossible to assign it to a period later than the first half of the fourth century B. C.: though by some authorities it is deemed possible that it must be placed in the period of decline in Greek art, 320–100 B. C.

8 SAPPHO [so called.]

The original bust, of bronze, was discovered in 1758 at Herculaneum, and is now in the museum at Naples. It belongs in style to the fourth century B. C., possibly later.

9 THE APOLLO OF THE BELVEDERE.

The original statue, of white (Carrara?) marble, was found near the close of the fifteenth century. The place of discovery is said to have been near Cape d'Anzo, the ancient Antium, a favorite residence of Augustus. It belongs to the period 320–100 B. C.

See *History of Ancient Art*, Winckelmann, vol. IV., pp. 312–314.

10 THE ARTEMIS OF VERSAILLES.

The original, of Parian marble, formerly at Versailles, is now at the Louvre. The date and place of discovery are unknown. The statue belongs to the period 320–100 B. C. It represents Artemis as a huntress, with a stag at her side, and is sometimes called *Diane à la Biche*.

11 ANTINOUS.

The original statue, of Carrara marble, was found in 1758 at Hadrian's villa, near Tivoli, and is now at the Capitoline Museum, Rome. It represents Antinous, the favorite of Hadrian, and belongs to the first half of the second century, A. D.

See *History of Ancient Art*, Winckelmann, vol. IV., pp. 327–337.

12 KLYTIE [so called.]

The original bust, of marble, was purchased by Charles Townley, Esq., of Prince Laurenzano, at Naples, 1772, and is now in the British Museum.

For study of nos. 6–12, see Robinson's *Catalogue of Casts of Classical Sculpture*.

Books.

Atkinson, J. Beavington. The schools of modern art in Germany ; illus.

Birch, Walter de Gray, and Jenner, Henry. Early drawings and illuminations.

Curtis, Charles B. Velazquez and Murillo ; with original etchings.

Ellis, Tristram J. Sketching from nature ; illus.

Hulme, T. Edward. Suggestions of floral design ; illus.

**Fuller, George.* Life and works ; illus.

Gonse, Louis. L'art Japonais. 2 v., illustré.

Hunt, William Morris. Angell, H. E. Records of William Morris Hunt.

Hunt, William Morris. Talks on art.

Jacquemart, Albert. Histoire de la céramique ; illustré.

*Jameson, Mrs. Anna B. Sacred and legendary art ; ed. by E. M. Hurll ; illus.

Jerome, Irene E. Sun prints in sky tints.

Loftie, W. J. A plea for art in the house ; illus.

Michiels, Alfred. Van Dyck et ses élèves ; illustré.

Millet, Jean-François. See under Portfolios, Millet, Jean-François.

*Picturesque Mediterranean. 2 v., illus.

Raphael. Munz, Eugène. Sa vie, son œuvre et son temps ; illustré.

Robertson, John Forbes. The great painters of Christendom ; illus.

*Robinson, Edward. Museum of fine arts, Boston. Casts of Greek and Roman sculpture.

*Royal river ; the Thames from source to sea.

Ruskin, John. *The true and the beautiful.
*St. Mark's rest.
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*Symonds, John Addington. Renaissance in Italy. The fine arts.

*Taine, Hippolyte Adolphe. Italy; Florence and Venice.
Italy; Rome and Naples.

Tiffin, Walter F. Gossip about portraits.

**Turner, J. M. W.* Hamerton, Philip G. Life of J. M. W. Turner.

Shakespeare, William. The Tempest. See under Portfolios, Crane, Walter.

Van Dyke, John C., ed. Modern French masters; illus.

*Vasari, Giorgio. Lives of the most eminent painters, sculptors and architects; ed. by E. H. Blashfield and others. 4 v.

Winckelmann, Johann Joachim. History of ancient art. 4 v.

*Woltmann, Alfred, and Wörmann, Karl. History of painting. 2 v.

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Portfolios.

American illustrators; 14 reproductions, text by F. Hopkinson Smith.

*L'art; 5 v. of bound magazines.

Crane, Walter. Eight illustrations to Shakespeare's Tempest.

Dürer, Albrecht. 174 reproductions of etchings and woodcuts.

Two portfolios; ed. by Dr. Wilhelm Lübke.
One portfolio; ed. by W. von Kaulbach and A. Kreling.
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Grands peintres; Français et Etrangers. 8 v.

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Millet, Jean-François. Volume of etchings and woodcuts, with biographical notice by William E. Henley.

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